DOCUMENT RESUME

ED 032 308 TE 001 528

By-Everttts, Eldonna L.
Study Guides for Dartmouth Publications.
National Council of Teachers of English, Champaign, Ill.
Pub Date 69
Note-48p.; Unpublished document.
EDRS Price MF-$0.25 HC-$2.50
Descriptors-Composition (Literary), Creative Dramatics, Creative Writing, Dialects, Drama, *Educational Philosophy, *English Instruction, English Programs, *Inservice Teacher Education, Language, Linguistics, Literary Criticism, Literature Appreciation, Mythology, Reading, *Study Guides
Identifiers-*Dartmouth Seminar on the Teaching of English

Nine study guides for the 1966 Dartmouth Seminar publications are assembled for use with teachers in conference programs and workshops. Each guide contains from seven to 23 questions for discussion or independent study. Four guides--one each on new content in English programs, on literature, on language, and on composition, rhetoric, and reading--are for use with John Dixon's "Growth Through English." The remaining five guides are to be used with James R. Squire's "Response to Literature," Paul A. Olson's "The Uses of Myth," Geoffrey Summerfield's "Creativity in English," Douglas Barnes' "Drama in the Classroom," and Albert H. Marckwardt's "Language and Language Learning." (JM)

ED032308

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

STUDY GUIDES

FOR

DARTMOUTH PUBLICATIONS

Eldonna L. Everttts

TE 001 528

SUMMER 1969

Study Guides for Dartmouth Publications

Eldonna L. Evertts

The publications from the Dartmouth Seminar held in Hanover, New Hampshire, in the late summer of 1966 have been gaining impact on the teaching of English throughout the nation. To facilitate the use of these publications, a series of study guides, with quotations or questions for discussion or independent study, have been developed. Four guides have been prepared on the areas of new content in English programs, on literature, on language, and on composition, rhetoric, and reading. Five guides are on individual publications on language, literature, myth, drama, and creativity.

These materials were developed after a special invitational conference in Boston sponsored by NCTE at the IRA convention in Boston and used during the NDEA Institutes for State Supervisors of English and Reading cosponsored by NCTE and the University of Illinois which were held in Urbana, Tallahassee, Austin, Seattle, and Sturbridge in 1968-1969. The questions were also distributed at a regional affiliate meeting held in 1969 in Biloxi,Mississippi, at which time the representatives attending the meeting recommended that these questions be made available to all affiliate leaders, liaison officers, and others in the Council. Leaders attending this conference suggested that the questions were especially applicable to sessions which could be planned for elementary, secondary, and college teachers; consequently the questions were revised in the summer of 1969 for this purpose.

Four study guides have been prepared for Growth Through English and one for each of the other publications incorporating papers presented at the Dartmouth Seminar. The availability of these questions will make it possible for the affiliate leaders and others to organize conference programs and workshops based upon the Dartmouth Seminar.

These guides may be duplicated with credit given to the organization and writer: Reproduced by permission of NCTE and Eldonna L. Evertts.

STUDY GUIDES

Dixon, John Growth Through English

New Content in English Programs

Literature and School Programs

Language and School Programs

Composition, Rhetoric, Reading, and School Programs

Squire, James R. Response to Literature

Olson, Paul A. The Uses of Myth

Summerfield, Geoffrey Creativity in English

Barnes, Douglas Drama in the Classroom

Marckwardt, Albert H. Language and Language Learning

NEW CONTENT IN ENGLISH PROGRAMS

The book, Growth through English,* by John Dixon, serves as the basis for the questions that follow. These questions may be used in discussion sessions or for individual study.

1.

pp. 1-7. Dixon writes:

> Among the models or images of English that have been widely accepted in schools on both sides of the Atlantic, three were singled out. The first centred on skills: it fitted an era when initial literacy was the prime demand. The second stressed the cultural heritage, the need for a civilizing and socially unifying content. The third (and current) model focuses on personal growth: on the need to re-examine the learning process and the meaning to the individual of what he is doing in English lessons. (pp. 1-2)

(a) Apply these models to what is customary in schools today at the elementary and secondary levels. Cite illustrations.

(b) If you concur with the third model, how best can it be achieved? Be specific.

(c) If you disagree with this model, explain how and why.

*Dixon, John. Growth through English. Reading: National Association for the Teaching of English, 1967. 121pp. Paper $1.50. (Also available NCTE.)

2.

p. 7. When Dixon speaks of sharing experiences with others, he indicates that skeptical teachers might be inclined to feel that such an approach applies to the few and, further, that drills must be used for the other students.

(a) React to his explanation.

(b) Give personal experiences of how this sharing of experience can or cannot be utilized with others than the few.

3.

p. 7. Why did the conferees find it difficult to define <u>what</u> English is? Can you offer a definition?

4.

p. 11. Notice that Dixon mentions a future trend that might develop--a joint literary-linguistic discipline.

Is this a probable answer for the difference of opinion evident at present? Substantiate your opinion.

5.

pp. 95-96. Dixon lists a philosophy of skills that have become parts of the present organization in the schools. These "emphasize the teacher of authority, the class as recipients of instruction." (p. 96) But the proposal suggested on this page calls for pupils learning

> ...to take on their own tasks within a framework of choice that the teacher introduces and helps them develop. Sometimes groups form themselves, sometimes a pupil works alone. Teachers spend more time planning initial experiences that suggest a branching programme of group or individual work:... (p. 96)

What are the implications of the suggestions offered by Dixon? For teachers? For administrators? For departmental chairmen?

6.

p. 99. To carry out the thinking expressed at the Dartmouth Seminar Dixon lists among implications for the schools that teachers of English

> ...will need to find means of sharing and joining in the best practice...times during the week for a team of English teachers, pooling interests and resources, to work together with a group of classes. (p. 99)

Would this suggest modular scheduling? Such scheduling has become increasingly popular in many school systems. What advantages or problems do you know about or foresee?

7.

p. 100. Discussions at the Seminar of workshop methods and team teaching had a vital effect in modifying our view of the major issue originally phrased as 'One Road or Many?' (p. 100)

Is the thinking of the conferees at Dartmouth realistic (or contrary to fact) with regard to individual progress in a heterogeneous class?

Is the philosophy expressed here by Dixon realistic or idealistic or what? Explain.

8.

pp. 103-105. Dixon lists three tasks that confront schools attempting to overcome conditions and pressures.

The first,

> ...to try to reverse the consequences of adverse conditions that may have built up during the first few years of a child's life, including the first year or two at school:... (p. 103)

The second, conditions in the schools need improvement:

> ...bad school buildings, with insufficient books and equipment, and a different set of 35 pupils to meet six or seven times a day... (pp. 103-104)

And third, the pressures coming from the colleges and universities--so that

> ...if the universities are genuinely unable to operate unless entrants have a specialist background...then the issue of 'One Road or Many' genuinely emerges at sixteen. (p. 104)

To overcome these major tasks, Dixon writes of the proposal for international experiment. Be prepared to discuss the proposal.

9.

p. 112. The Dartmouth Seminar participants accepted the fact that popular culture is already dominated by the audio-visual. Dixon goes on to state

> By the 1980s two-way television and telephone reference libraries (on video or sound tape) may well be widespread. (p. 112)

and further,

> ...that "literature" includes the television presentation as well as the printed book, and that both are part of the responsibility of an English department. (p. 112)

(a) Discuss this statement pro and con.

(b) What are the implications for English departments and administrators? Explain your stand.

10.

p. 114. Throughout Dixon's book you have been aware that the conferees spent much time discussing experienced-based curricula. Then he defines English in his report as a bridge between experience-based curriculum and a subject-based curriculum. Of English he states,

> ...our subject is experience, wherever language is needed to penetrate and bring it into a new and satisfying order. (p. 114)

(a) React to this definition.

Reproduced by permission of NCTE and Eldonna L. Evertts.

LITERATURE AND SCHOOL PROGRAMS

The book, Growth through English,* by John Dixon, serves as the basis for the questions that follow. These questions may be used in discussion sessions or for individual study.

1.

p. 34. Dixon in writing of talk and drama asserts that

> ...it was an agreed concern at the Seminar to reassert that tradition from primary school to university--to put the round table (Muscatine) in place of the 'disappearing dais'. (p. 34)

(a) React to this decision. Determine from your own experiences whether this is a new concept or one of usual procedure. Explain.

(b) Some speak of the teaching of English as a spectator sport for the pupils concerned. Is this akin to the "disappearing dais"?

2.

p. 35-36. He comments further:

> Whenever English is based on first-hand experience and real life a teacher needs to look hard at the role he can best fill. Generally the focus of his attention is on the experience and how to elicit a fuller understanding of it. (p. 35)

But what of the "manner of speaking"?

Be prepared to discuss this last paragraph on page 35.

*Dixon, John. Growth through English. Reading: National Association for the Teaching of English, 1967. 121 pp. Paper $1.50. (Also available from NCTE.)

3.

p. 38. Notice the closing statement in the first paragraph:

> So 'drama opens up to the inarticulate and illiterate that engagement with experience on which literature rests'. (p. 38)

Can you give illustrative experiences where this thought is fact?

4.

p. 43. Do you agree with the statement, "In this inclusiveness drama is central to English work at every level"? (p. 43)

Explain the implications for change in the teaching of English at all levels.

5.

p. 55. Dixon states that

> ...a wide definition of literature was used throughout the Seminar. Thus, when pupil's stories and poems, though necessarily private activities, re-emerge as experience to be shared and talked over with teachers and classmates, they become the literature of the classroom. (p. 55)

(a) How do you think teachers might react to this suggestion? How do you react?

(b) What implications for changes in attitudes and thinking are involved for the teacher? The pupils?

6.

p. 58. Notice the last line on this page:

> 'Pupils--and teachers--need to be encouraged to trust their own responses and not the reverse...' (p. 58)

What of the role of the teacher in this concept?

7.

p. 59. It is not the case

> ...that talk is the appropriate and only testimony to the power of literature. Have we not all known the occasion when the best comment was silence--not a dead silence, but the shared silence of reflection and quiet brooding over what has moved us deeply. (p. 59)

How can this kind of silence be achieved? Explain.

8.

p. 60. Dixon draws a distinction between literary response and literary criticism. What is your reaction to this statement:

> The dryness of schematic analysis of imagery, symbols, myth, structural relations *et al*. should be avoided passionately at school and often at college . (p. 60)

9.

p. 60. Dixon further comments:

> The essential talk that springs from literature is talk about experience--as we know it, as he sees it (correcting our partiality and his; exploring the fullness of his vision, and ours). Conversely, only in a classroom where talk explores experience is literature drawn into the dialogue--otherwise it has no place. The demand for interpretation--was it this or that he meant?--arises in the course of such talk: otherwise it is a dead hand. (p. 60)

React to this quotation.

10.

p. 62. In the analysis of activities in class, Dixon writes:

> When should the teacher try especially hard to sit back, relax, and shut up, to expose fragments, elicit fragments, pass on, be superficial? When the student is responding to something very distant in time or convention--say Spenser, or eighteenth-century verse, or Scott--then formulation should wait: empathy is not going to come easily (if at all) and students should not be made to feel that they are aesthetic cripples if they simply do not respond. (p. 62)

How do you feel about this?

Reproduced by permission of NCTE and Eldonna L. Everttts.

LANGUAGE AND SCHOOL PROGRAMS

The book, Growth through English,* by John Dixon, serves as the basis for the questions that follow. These questions may be used in discussion sessions or for individual study.

1.

p. 15. Dixon states:

> For some time the linguists have maintained that the normal child of five or six is 'a linguistic adult'....Observations and analyses of children's speech and writing by Strickland, Loban and Hunt clearly support this claim and suggest that the limited structures often encountered through casual observation are probably only a small part of a latent repertoire. (p. 15)

If this is so, what are the implications for teachers with regard to language teaching?

2.

p. 16. In the first paragraph on page 16, Dixon speaks of complexity in the repertoire of structures used by pupils. He ends the paragraph with the thought that

> Members of the Seminar were sharply critical of claims, based on such evidence, for sentence-stretching by adding modifiers or by sentence synthesis. (p. 16)

What part does such teaching of the sentence play in classroom teaching as you know it?

*Dixon, John. Growth through English. Reading: National Association for the Teaching of English, 1967. 121 pp. Paper $1.50. (Also available from NCTE.)

3.

pp. 19-21. Dixon lists eight areas for a framework to explain dialect.

Select one or more of the areas that give you new insight. Be prepared to discuss them.

4.

p. 20. For his sixth concept, Dixon writes:

> Where people of different social background mix fairly freely, the need to use mutually acceptable forms produces accommodations--and thus produces teachers who sometimes informally use local forms, and pupils who on more formal occasions use a variety of standard. (p. 20)

Can you give illustrations that bear out the truth of this statement?

5.

p. 75. Dixon further states:

> Here is the danger that many of us (on both sides of the Atlantic) foresee in the proposals to introduce the teaching of new and superior English grammars to the schools. Despite different intentions on the part of those producing materials, teachers who have already invested a good deal in the traditional grammar may simply switch to a new body of knowledge, without giving a thought to the process whereby such knowledge could ever come to be <u>in use</u>. (p. 75)

What should be the approach to the teaching of the new English grammar in the elementary school? In the secondary school?

6.

pp. 71-18. Dixon makes two major recommendations for classroom use in linguistic study. These are

> 'Teaching which aims at leading students outward from their sense of language as an artifact, a given, to a sense of themselves as organizers of experienee in the act of speaking and writing (or reading)...is an absolutely invaluable part of the life of the English classroom.' (p. 77)
>
> ...'no pupil should ever be pushed to the point of conceptualization until he is so steeped in the level of operation that he pushes himself to that level. Ideally, no pupil should ever be given an assignment which does not, at that time in the class, yield him enough fruit in his own terms, so that he can feel it was worth doing.' (p. 77-78)

React to these recommendations.

7.

p. 78. Near the bottom of page 78 is a short paragraph with regard to linguistic discussion in the classroom:

> Linguistic discussions, then, arise from the pupils' own questions and observations on the language they use and naturally meet (real language in operation, not textbook fabrications that have no other purpose--no reference to experience that involves the class). (p. 78)

Is this typical of what usually goes on in the classroom? Discuss.

COMPOSITION, RHETORIC, AND READING, AND SCHOOL PROGRAMS

The book, Growth through English,* by John Dixon, serves as the basis for the questions that follow. These questions may be used in discussion sessions or for individual study.

1.

pp. 16-18. The child whose local or social dialect is pronounced has need of special care in learning to assimilate standard forms of English in writing.

> This demands teachers who realize...that dialect is personal and valuable, not an incorrect version of standard. (p. 17)

Further this means

> ...we have to leave the way open for things of importance to be said /or written/--to retain the position of trust. And that means ignoring correctness and dialect forms at such moments, because for the pupil the experience is all-important. (p. 18)

(a) Why is it that teachers are too often concerned primarily with correctness?

(b) How do differences in dialect affect learning to read?

(c) How can linguistic barriers be overcome in the classroom?

*Dixon, John. Growth through English. Reading: National Association for the Teaching of English, 1967. 121 pp. Paper $1.50. (Also available from NCTE.)

2.

pp. 22-23. Dixon suggests the need for research

> ...to look into the varieties of English that pupils start school with, meet there, and need to develop. (p. 22)

These investigative questions are given:

> (a) How does children's language change in changing group situations, e.g. problem-solving as against gossiping?
> (b) What differences does the presence of the teacher make?
> (c) How far does size of group affect the style of utterance?
> (d) What kinds of language emerge from the carrying out of a common task, self-initiated as against teacher-initiated? (p. 23)

(a) How could writing be used in such research?

(b) React to the idea.

3.

p. 27. Read the poem by Joan--I.Q. 76. She wrote it after a year's encouragement in creative work in language. Dixon comments

> Work such as this has given us a new right to talk about the creative potentialities of <u>all</u> children. (p. 27)

Comment on this situation.

4.

pp. 43-46. Dixon states that the first factor in writing is

> ...helping pupils reach their own decisions in writing rather than take ready-made those of society... to let exploratory talk precede writing. (p. 46)

(a) How are assignments in writing often given?

(b) According to the above statement, how should they be given? Illustrate.

5.

pp. 46-47. The second factor is form as Dixon points out:

> Pupils need the opportunity to choose the form that suits them, and this means that for many a lesson when a class are writing enthusiastically there will be a mixed output of poems, dialogues and pieces of prose. (p. 46)

(a) What do you think of this idea?

(b) Is this the usual procedure?

6.

pp. 47-48. The third factor is the teacher.

> '...by /the teacher's/ example and general or specific expressions of approval, children /may/ learn at once a style of seeing and feeling,'....Yet there remains a sense of limitation, a restrictiveness that all of us who care for imaginative uses of language must be concerned about.

(a) What then should be the role of the teacher?

(b) How does this affect creativity?

7.

p. 51. Dixon quotes J. H. Walsh:

> At both levels, the sensory and the psychological, there are common qualities that we look for in literal representations: 'shrewdness of observation... fidelity to experience...the sort of truthfulness which is born out of interest and personal involvement...these things matter most and are the first things for us to look for (J. H. Walsh).' (p. 51)

(a) How can observation be taught?

(b) What kinds of topics will pupils at both levels write about in "truthfulness which is born out of interest and involvement"? Explain and illustrate.

8.

pp. 64-68. In discussing an analysis of activities in class, Dixon remarks:

> The writing that springs from literature takes us in two directions: outwards into our own shaping of experiences, tapped and activated by our reading--and that is the usual direction--or in towards the writer's experience, sifting and savouring the thing for itself--and that is rarer. (p. 65)

Some educators feel that most high school writing should spring from literature. How do you feel about it?

9.

pp. 16-21. When discussing language switches and reading, Dixon writes:

> ...in learning to read, children are in danger of feeling a sudden discontinuity, a change from the familiar dialect forms to forms which may (at worst) have been rarely heard or which feel alien....At least four stages should be observed:
>
> (a) much enjoyable listening to standard English--assimilating it with satisfaction through stories told by the teacher and later through her reading stories too;
> (b) reading aloud by teacher and child of the child's own stories, told in his own language and preserved in that form by the teacher who wrote them down;
> (c) reading stories in standard with accompanying talk;
> (d) reading standard on his own. (p. 16-17)

(a) How many of these stages do elementary teachers generally use? Explain.

(b) From your experience, would you add other stages? Discuss and illustrate.

10.

p. 16. Further Dixon comments:

> A major hurdle for young children with a strong local or social dialect is learning to accommodate to the standard English in which all their books are written. (p. 16)

Do the four stages above seem sufficient to helping the child in this predicament? Discuss fully.

11.

pp. 55-58. In writing of drama, Dixon states:

> ...adult literature earns itself the right to a hearing in the dialogue of the classroom. Beginning from readings aloud (as if the class overheard) it wins over pupils to private reading,.... When we read to ourselves effectively we make these voices come alive as part of ourselves:... (pp. 55-56)

What is the status of dramatizing or reading aloud in English classes? How frequently should this be done?

12.

p. 56. Regarding reading, Dixon generalizes:

> There is no short cut then to each pupil learning to read for himself. ...whenever a group read together we can reckon on a variety of satisfactions developing,... (p. 56)

Discuss this statement.

Reproduced by permission of NCTE and Eldonna L. Evertts.

RESPONSE TO LITERATURE

Response to Literature,* edited by James R. Squire, contains papers relating to the Anglo-American Seminar on the Teaching of English as well as gleanings or quotations from additional papers and discussion. The purpose is to reflect the views of the participants at the Dartmouth Seminar. These questions may be used in discussion sessions or for individual study.

1.

p. 1-2. Read the Introduction. Notice the opening statement:

> The reactions to any conference are highly individualistic. Mind meets mind in grappling with ideas, and what results is a reorganization of personal concepts and attitudes quite different from that which any individual would achieve on his own. (p. 1)

Many teachers of literature using the seminar or discussion approach feel that the above introduction is their justification for some of the results of their kind of teaching. How do you feel about it?

2.

p. 2. In speaking of the inclusion of three of the papers, Squire calls attention to Britton's paper as one that became the impetus for discussion; Miller's paper expresses the concern with one of the dimensions of literary experience; DeMott stresses discussion on literature rather than literary history or literary criticism.

*Squire, James R., editor. Response to Literature. Champaign: National Council of Teachers of English, 1968. 80 pp. Paper $1.50.

As you read these three papers, refer to Dixon's inclusion of their ideas in his book. (Dixon, John. Growth through English. Reading: National Association for the Teaching of English, 1967. 121 pp. Paper $1.50. Also available NCTE.) Are there differences or similarities?

3.

p. 3. At the close of the opening paragraph notice the closing statement, particularly the thought that a reader's satisfaction with a piece of literature is

> ...not so much in having an experience as in looking back at an experience he has had; it is as though he were to look back at an experience he has not had. (p. 3)

What do you think of this statement? Discuss.

4. =

p. 4. Read the top paragraph noticing what Britton has to say about driving out bad currency. Then read the closing statement.

Is that closing statement a suitable answer to give to the teacher who says, "They may never go on to college after graduation from here. I must see to it that they have heavy concentration on the classics. It's my last chance."?

5.

p. 5. How does Britton propose that language forms should be incorporated into literature teaching? Do you agree?

6.

pp. 6-7. Britton writes of critical statements and the difficulty of determining whether they can be of help to the student.

(a) What do you think of his arguments?

(b) Do you agree with his thinking about teachers' taking a "short cut to literary sophistication"?

(v) Silas Marner is perhaps one of the most maligned books used in school curricula. Notice Britton's comment on page 7, top paragraph. What do you think of it?

7.

p. 7. Instead of "reading for enjoyment," an oft controversial statement, Britton proposes "reading for satisfaction." Be prepared to comment.

8.

p. 9. Britton again speaks of his definition of literature

> ...as a particular kind of utterance--an utterance that a writer has 'constructed' not for use but for his own satisfaction. (p. 9)

Does this definition tally with the one Dixon gives at the close of his book? Comment.

9.

pp. 12-13. D. W. Harding lists the basic structure of activities in literature by age eleven as (1) sound, (2) event, (3) role, and (4) world. Discuss his list. Is it adequate or not?

10.

pp. 14-15. Harding discusses pupil responses at other ages. Be prepared to discuss them pro and con.

11.

pp. 20-21. Harding writes of choice of selections for presentation in the literature class. On page 21, the last paragraph, he makes these statements:

> 'All pupils, including those of very limited attainments, need the experience of contact with great literature, and can respond to its universality.' (p. 21)
>
> But any literary education should include acquaintance with Chaucer, Shakespeare, some Romantic poets, and some major fiction of the past two centuries. (p. 21)

(a) How do Harding and Britton agree or disagree on the points above?

(b) How do you react to them?

12.

pp. 29-30. Read carefully the opening paragraph of the James E. Miller, Jr., paper.

(a) Does he disagree with Britton? With Harding? Be prepared to discuss fully.

(b) What does Miller mean by "moral imagination"?

(c) Note the closing paragraph on page 30. Do you agree with these statements? Be prepared to offer concrete reasons for your stand.

13.

pp. 33-35. Read the last paragraph in DeMott's paper, "Reading, Writing, Reality, Unreality," on page 34.

Is his thinking in keeping with that of the other papers you have just read? Discuss.

14.

pp. 37-43. Read about the Dartmouth meeting where the English professors were divided into groups, all to read Hardy's poem "The Man He Killed" with a view "to attempt" to arrive at some good and just assumptions about English teaching.

(a) Did the professors react as high school teachers of the poem would? Illustrate.

(b) Read the poem on page 39. Do you agree with his suggestions for teaching it?

15.

pp. 43-45. Read the two compositions on page 44; one, the original paragraph, the other, the revision. Then read DeMott's comments with regard to the selections and how he thinks they should have been discussed.

(a) Do you agree with DeMott?

(b) Would a teacher of writing agree with him? Discuss.

16.

pp. 49-75. Read the "Gleanings" from the Dartmouth discussions. Then select three or four with which you agree or disagree. Be prepared to discuss your reactions to the "gleanings" you choose.

Reproduced by permission of NCTE and Eldonna L. Evertts.

THE USES OF MYTH

Paul A. Olson, Professor of English, University of Nebraska, Lincoln, Nebraska, is the editor of The Uses of Myth.* This book presents varying ideas relative to the use of myth in the English classroom. These questions may be used in discussion sessions or for individual study.

1.

pp. 1-2. In the opening pages of his article, Paul Olson indicates problems encountered by the committee working on the uses of myth at the Dartmouth Seminar.

(a) Account for these.

(b) How were they resolved or were they? Explain.

2.

pp. 3-9. Notice the definitions of myth on these pages. After you have examined them be prepared to

(a) Discuss the similarities and differences in the definitions.

(b) Decide whether or not you agree with any or all of these. Explain.

(c) Note the comments on the ideas of the committee members.

*Olson, Paul, editor. The Uses of Myth. Champaign: National Council of Teachers of English, 1968. 61 pp. Paper, $1.50.

3.

pp. 9-10. Northrop Frye suggests the importance of the one story as the basis of the genres of literature.

(a) Examine Mr. Frye's concepts.

(b) What do you think of Mr. Olson's arguments attacking this theory? Do you agree?

4.

p. 19. Albert Lavin comments on the "New Criticism or the formal approach" having most influenced English teachers. Read his comments.

(a) What points does he make?

(b) Do you agree with them?

5.

pp. 20-25. Mr. Lavin summarizes three representative modern approaches to the study of myth. Read these approaches. Be prepared to discuss them.

6.

pp. 26-27. In the closing paragraph of his article, Mr. Lavin gives "specific ways of making the study of myth relevant in an English program." Do you agree with his summation? Discuss.

7.

pp. 32-35. Read the selection by William Wallace Robson. What is his feeling about the limits and possibilities of the use of myths in school programs?

8.

pp. 36-37. George Cameron Allen gives pitfalls "for teaching style which the study of myth might present." Discuss the pitfalls. How do you find yourself, in agreement or not? Explain.

9.

pp. 38-41. Read Barbara Hardy's article. What does she feel about "explicit training in the techniques of contemporary myth criticism"? Do you agree?

10.

pp. 42-43. Mr. Lavin writes of the "place of translated materials" in the schools. Discuss his ideas.

11.

pp. 45-46. Mr. Lavin answers the question "can modern psychoanalytic approach to myth inform our understanding of literature and of the creative work of our students?" Read the article. React to his answer.

12.

pp. 47-53. Mr. Olson deals with "problems that 'modern' readings of myth present and what can be done to relate them to narratives of 'other' people."

(a) Read the brief article.

(b) Are you in agreement with his conclusions?

Discuss.

13.

pp. 54-58. In the closing article Mr. Olson gives his ideas of how education can take account of modern operative social myths or mythoi and how it can be done.

(a) Read the article and his conclusions.

(b) Do you agree with the six points he makes?

Discuss.

Reproduced by permission of NCTE and Eldonna L. Evertts.

CREATIVITY IN ENGLISH

Creativity in English* comprises three papers pertaining to the Dartmouth Seminar edited by Geoffrey Summerfield, Lecturer in Education and English, and teacher of English, Park Grove Modern School, University of York. Other contributors to this monograph, in addition to Mr. Summerfield, include David Holbrook and Reed Whittemore. The following questions may be used in discussion sessions or for individual study.

1.

p. 1. David Holbrook states in his opening paragraph a succinct clarification of the importance of creativity when he writes:

> Creativity cannot satisfactorily be introduced into an English program unless creativity is accepted as a basis of our approach to English teaching as an art. Effective English teaching...has to do with the whole problem of the individual identity and how it develops. In this words are crucial, and so in English teaching we cannot separate words from the dynamics of personality... (p. 1)

How have you generally defined creativity and considered its importance in the teaching of English? Illustrate.

*Summerfield, Geoffrey, editor. Creativity in English. Champaign: National Council of Teachers of English, 1968. 68 pp. Paper $1.50.

2.

p. 2. Mr. Holbrook proceeds further to state:

> What we are concerned with in English, essentially, is literacy in its deepest and widest sense--the capacity to use words to deal with inner and outer experience...it is no good trying to develop 'practical' uses of language unless we foster first of all an adequate capacity to be on good terms with oneself, and to find inward order, by means which include words...literacy depends upon creative living as a whole--and a school which inhibits spontaneity at large will be restricting the development of literacy.... (p. 2)

(a) What does "spontaneity" in the school mean? Explain with illustrations.

(b) Is this thinking applicable to all types of students? Discuss.

3.

p. 6. On page 6 Mr. Holbrook quotes two authors:

> As William Empson observed, the ambiguity and aura of each word reaches down into the dark depths of inner reality. Apart from their objective referents, words symbolize a myriad of experiences, inner and outer. (p. 6)

And further on:

> The inner experiences are those in which (according to Melanie Klein) phantasy plays a large part--as the basis for identity.

What implications for teaching can be found in the above quotations?

4.

p. 7. Mr. Holbrook states:

> Unless we accept the primary importance of the process of creative symbolism, I do not see how we can really solve all the other problems of English adequately at all. (p. 7)

Can you agree with these statements? Why or why not?

5.

p. 8. He considers creativity in the English programme:

> Since creativity is a natural function in children...it must be allowed to develop naturally wherever possible...over-zealous managing can impinge too much on the natural process and falsify it. (p. 8)

What are examples of "over-zealous managing"?

6.

pp. 8-9. Mr. Holbrook continues:

> Of course anyone is capable of 'having a go' at creativity, but nothing can be achieved by those who are hostile, unwilling, or frightened of creativity or those who could only work at it mechanically if they were obliged to do it....For any significant work in creativity we must rely on the ordinary good English teacher with a love of poetry and the creative teacher whose art comes naturally....Any teacher who has a sensitive understanding of poetry and imaginative fiction has the grounding for an understanding of creative work with children. (pp. 8-9)

Is he simplifying the process too much? Why or why not?

7.

p. 15. Notice the seven points in the summary on page 15. Is his suggestion feasible in the elementary school? In the high school? Discuss.

8.

p. 17. Notice under Appendix B what Mr. Holbrook has to suggest with regard to freedom of timetable and room arrangement. React to his suggestions.

9.

pp. 18-19. These pages contain suggestions for exercises in creativity. Are they too permissive? Are they in keeping with your ideas? React.

10.

p. 20. React to Mr. Holbrook's warning with regard to creative work. Do you agree with his thinking with regard to problems?

11.

pp. 21-44. The article by Geoffrey Summerfield is rather unique in its format. In the foreword he states that though his examples draw on many of the Seminar issues he wishes his paper "to be read as a personal statement" and not as representative of the opinions of the Seminar.

In discussing Creativity, Mr. Summerfield speaks of the

> ...difficulties and confusions that arise through our use, or misuse, of the word. (p. 21)

(a) What are some of the difficulties he discusses?

(b) How do you feel about them?

12.

p. 22. Mr. Summerfield discusses what he calls "prophets of doom" and quotes Jacques Barzun with regard to them. React to his discussion.

13.

p. 25. Read Mr. Summerfield's discussion of history with regard to the "business of education to equip us to operate efficiently in the world." (p. 25)

Is his thinking compatible with yours? Explain.

14.

p. 26. In his discussion of textbooks, he writes:

> The textbook is still with us, and most of us use it at some time or other, but my guess is that the growth of 'creative' English was partly characterised by an increasing scepticism about the textbook and about the kinds of activities that it stood for, both for the pupil and also for the teacher. (p. 26)

React to the arguments he presents relative to the use of the textbook.

15.

p. 30. What is significant in the discussion about the teacher role in listening to pupils "sit around <u>making</u> conversation"?

16.

p. 31. Mr. Summerfield discusses writing--particularly the essay--in a rather stern manner. What does he advocate? Do you agree with him? Explain.

17.

pp. 32-33. Read the student paper on pages 32-33. Then analyze Mr. Summerfield's thinking with regard to the spelling and other features.

(a) React to his ideaa.

(b) How would a teacher react to them?

18.

p. 39. Mr. Summerfield decries the

> ...current myth that 'creative English' is simply a matter of getting the pupils to write little poems:...

Then he gives his ideas of "creative work." Discuss your reaction to his ideas.

19.

pp. 40-42. Read the two points Mr. Summerfield makes concerning writing and speaking. Notice particularly what he has to say about TV script writing and tape recorders. Do you agree with him? Discuss.

20.

p. 44. Mr. Summerfield admonishes that

> If we wish to encourage our pupils to become more resolutely and enterprisingly articulate, then we must give them as much opportunity as possible to make their own choices about their subject matter and their manner. (p. 44)

(a) Do you agree with Summerfield?

(b) Do you feel that this thinking reflects present day curriculum practices?

21.

pp. 45-47. Reed Whittemore, in reporting on the discussion of his study group, recounts the difficulties they confront with regard to creativity.

(a) Be prepared to discuss these difficulties to determine your reaction to them.

(b) Notice his closing statement on page 47. React to it.

(c) What comment would you want included in this report if you had been a member of this discussion group?

22.

pp. 49-66. Mr. Summerfield lists many examples of creative English. Select one you particularly like and another one that you feel is not too good. Be prepared to discuss them.

23.

pp. 67-68. Discuss the point Mr. Summerfield is making in his afterword. Do you concur with him?

Reproduced by permission of NCTE and Eldonna L. Evertts.

DRAMA IN THE CLASSROOM

Douglas Barnes, Lecturer in Education, Leeds University, England, is the author of Drama in the Classroom.* In this book he presents some of the ideas on drama discussed at the Dartmouth Seminar. The following questions may be used in discussion sessions or for individual study.

1.

p. vii Douglas Barnes writes:

> Drama is not an educational frill, an applied ornament that can be dispensed with. It is not merely an extra activity for those students whose high intellectual abilities leave them time and energy for lightweight amusements. Nor is it merely an innocuous way of busying those incapable of more abstract intellectual activities. Drama is an essential part of a democratic education. (p. vii)

How do you feel about his ideas concerning the importance of drama? Discuss.

2.

pp. 7-8. The pervading medium of the English classroom is 'talk': The kind of hesitant, informal, joint exploration of topics--be they immediate to the pupils or distant.... (p. 7)

Further he comments:

> It is proposed, then, that drama should be seen as part of this classroom talk. (p. 8)

React to these statements in the light of your own experience or observations.

*Barnes, Douglas. Drama in the Classroom. Champaign: National Council of Teachers of English, 1968. 65 pp. Paper, $1.50.

3.

p. 25-47. Barnes suggests:

> Pupils who have confidence in their ability to improvise will approach scripted plays in quite a different spirit from those whose norm of reading is the novel, so I recommend beginning with improvisation, whatever the age of the students. (p. 25)

From the illustrations he has given of improvising in the pages following the above statement (pp. 25-47) do you find yourself in agreement with the above quotation? Discuss.

4.

pp. 50-51. Barnes sets up some of the pitfalls involved in introducing drama in the classroom. Be prepared to discuss how these pitfalls may be avoided. Be concrete.

5.

p. 52. Read Barnes' closing statement, particularly his recommendation that

> ...drama activities be part of all English teaching,...away from the purely academic study of literature and language. (p. 52)

Do you agree with him?

6.

pp. 53-58. Read Appendix A.

(a) Select the pertinent points in the Churchfield Drama Syllabus for the secondary school.

(b) React to the syllabus and its implications.

7.

pp. 59-62. Appendix B relates to drama in the primary or elementary school. React to the suggestions he discusses.

Reproduced by permission of NCTE and Eldonna L. Evertts.

LANGUAGE AND LANGUAGE LEARNING

Language and Language Learning,* edited by Albert H. Marckwardt, presents the thinking of the two groups concerned with standards and attitudes toward language at the Dartmouth Seminar. It contains edited versions of the basic papers from these two groups. The following questions may be used in discussion sessions or for individual study.

1.

p. 1. In this paper Albert Marckwardt presents an historical survey of the past decades with respect to language. Notice this quotation:

> ...we have not yet reached a comfortable resolution of the problem of linguistic standards, largely because reactions to the conclusions of scholars have become so charged with emotion that rational and broadly informed discussion has at times become difficult. (p. 1)

Why is there such an emotional problem? Discuss.

2.

pp. 2-3. Notice that Mr. Marckwardt's historical survey of the English language begins with 1900. Obviously, as he states, superimposing a prestige dialect upon the lower middle or working class was a minor consideration. Further, at that time,

> Remedial instruction in the native language was clearly an elementary school function. (p. 3)

Contrast this thinking with what is becoming prevalent in schools today. How do we agree or differ?

*Marckwardt, Albert H., editor. Language and Language Learning. Champaign: National Council of Teachers of English, 1968. 74 pp. Paper, $1.50.

3.

pp. 3-7. Mr. Marckwardt's information about textbooks of the first twenty-five years of this century gives illuminating evidence of changes that were taking place.

Read pages 3-7. Note especially such ideas on remedial instruction:

> A knowledge of grammar, the ability to parse a sentence, and later to diagram it, were the means of achieving this aim. (p. 3)

The early grammar books were written by "untrained amateurs," i.e.,

> ...L. P. Meredith, the author of Every-Day Errors of Speech, held the degrees of M.D. and D.D.S. and was also the author of a possibly more helpful and authoritative treatise on The Teeth and How to Save Them. (p. 3)

The increased enrollments in 1930 brought about a shift in responsibility for the establishment of what came to be called the "decencies" from the elementary to the secondary schools.

As you read these pages think about the problem today. How have we changed our thinking? Or haven't we?

4.

p. 13. Read Mr. Marckwardt's commentary on usage studies on page 13.

(a) Distinguish between grammar and usage. Discuss.

(b) What have been the two principal shortcomings of usage studies? Do you consider Mr. Marckwardt's comments a fair criticism?

5.

pp. 15-19. Read what Mr. Marckwardt has to say about the structure of spoken English and of written English. Note particularly what he has to say about applications in the classroom.

React to his suggestions. Illustrate your thinking.

6.

pp. 25-30. David Mackay's article on "Language Standards and Attitudes: A Response" contains some observations to be carefully noted and evaluated. As you read the article notice the comment,

> ...not only do many teachers themselves represent linguistic intolerance but they believe they have a duty to condemn the speech habits of the larger part of the community for being different. (p. 25)

How true is this? Explain.

7.

pp. 31-36. John M. Sinclair's article "Linguistics and the Teaching of English" is divided into two sections. The first purports to answer the question: "What does the English teacher need to know about linguistics and the structures of the English language?"

Mr. Sinclair's point on page 33 is that the English teacher of linguistics needs

> ...enough knowledge to evaluate the changing scene, to experiment with new approaches, and to calculate the effect of the advances on his teaching as a whole. (p. 33)

Be prepared to explain how these needs may be achieved. Illustrate.

8.

pp. 37-41. Section II of Mr. Sinclair's article asks this question:

> What are the properties of a linguistic theory such that the description of English will be the most valuable to teachers of English? (p. 37)

Read pages 37-41. Then note the five parts of the Section II summary on page 41.

What do you think of the linguistic theory he proposes? Discuss.

9.

p. 44. Joshua Fishman's article "The Breadth and Depth of English in the United States" has information about Anglification and sociolinguistic phenomena in the United States.

(a) What is meant by Anglification?

(b) What about your own community with regard to it?

10.

pp. 45-56. Read these pages. Were you aware that nineteen million white Americans have a mother tongue other than English?

Read the remedies for solving bilingual problems in the Southwest proposed by the NEA. (p. 46)

React to the recommendations.

11.

pp. 50-51. Mr. Fishman in the latter part of his article comments:

> ...English has not long been the traditional, habitual, customary language for all expressions of personal and social genius for any but a small body of America's citizenry. (p. 50)

Respond to this statement.

12.

p. 50. Near the bottom of page 50 Mr. Fishman states:

> ...very few of us love English or cherish it from the very center of our being (as Frenchmen do French, as Israelis do Hebrew, as Arabs do Koranic Arabic--whether or not they are themselves privileged to control it.) (p. 50)

Do you agree with this statement?

13.

pp. 55-74. The final report of Working Party 5 and Study Group 8 comprises the closing pages of Language and Language Learning. Note any specific points of agreement or disagreement.

(a) Consider and react to the minimum linguistics competence required of an English teacher.

(b) Would you add other minimum requirements?

Reproduced by permission of NCTE and Eldonna L. Everttts.

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY National Council of Teachers of English TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."